

SPIDER-MAN[®] 7

CIVIL WAR II



BENDIS
LEON
GRACIA

MARVEL

SAUNDERS
+ JASON



HULK KILLS!!







KRAKOWK

CRACK!!!

SMAASHH



CIVIL WAR II

SPIDER-MAN

HIGH SCHOOLER MILES MORALES WAS BITTEN BY A STOLEN, GENETICALLY ALTERED SPIDER THAT GRANTS HIM INCREDIBLE ARACHNID-LIKE POWERS.

MILES IS HAVING A HARD TIME BALANCING SCHOOL AND SUPER-HEROING.

THIS IS A SECRET HE HAS SHARED ONLY WITH HIS BEST FRIEND GANKE AND HIS FATHER. THAT IS, UNTIL A NEW STUDENT ARRIVED AT SCHOOL--THE FAMOUS EX-X-MAN FABIO MEDINA, A.K.A. GOLDBALLS. GANKE TOLD FABIO MILES' SECRET WITHOUT HIS PERMISSION. IT DID NOT GO WELL.

MILES' MOTHER IS ALSO WORRIED ABOUT MILES' BEHAVIOR AND DRAGGED HIS GRANDMOTHER INTO THE MIDDLE OF THINGS. CONVINCED THAT MILES' LACK OF FOCUS IN SCHOOL IS BECAUSE HE'S GETTING INVOLVED WITH DRUGS, HIS GRANDMOTHER DECIDES TO HIRE A PRIVATE INVESTIGATOR. SHE'S HIRED JESSICA JONES.

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BROOKLYN.

YOU WANT
TO TELL ME
WHAT'S
BOTHERING
YOU?

NOTHING
IS BOTHERING
ME.

LIE.

DROP IT,
JEFFERSON.

YOU'RE DOING
THAT THING WITH
YOUR TOENAILS THAT
YOU DO WHEN
YOU'RE UPSET.

DON'T
MAKE FUN
OF ME.

I'M NOT.
IT'S CUTE.

IT'S IN
THE TOP TEN
OF CUTEST THINGS
YOU DO THAT ONLY
I KNOW ABOUT.

YOU'RE SO
WEIRD.

WHAT
HAPPENED,
RIO?

I WENT TO
THE PRIVATE EYE
MY MOTHER HIRED
TO FOLLOW OUR
SON AROUND.

YEAH?

NO
KIDDING. WHAT
HAPPENED?

I'M STILL
PROCESSING.

I'LL
PROCESS IT
WITH YOU.

WHAT
HAPPENED?

I OFFERED
HER MONEY
TO DROP
IT.

HOW
MUCH?

AS MUCH
AS WE COULD
AFFORD.

ALL FOUR
DOLLARS?

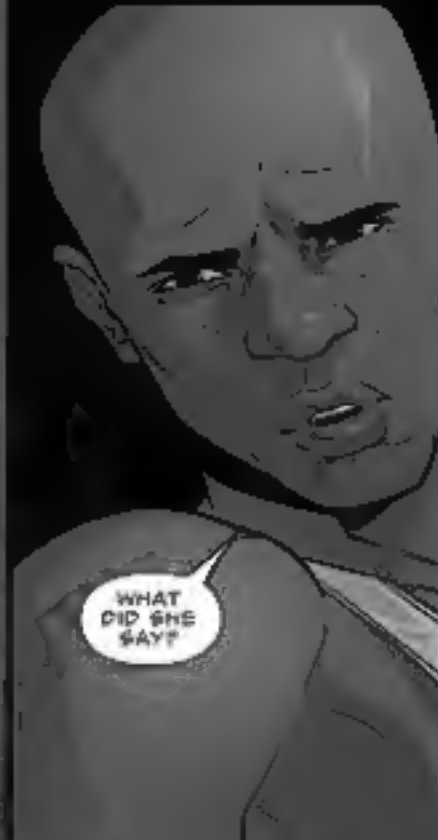
I OFFERED
HER A
GRAND.

WOW.

ON TOP OF
WHAT MY MOM
PAID HER.

NO.
SHE
TURNED IT
DOWN.

SHE
TURNED IT
DOWN?









SHE WAS SOMETHING

NOW.

YOU'RE LUCKY SHE DIDN'T THROW YOU OUT THE WINDOW OR SOMETHING.

SHE KNOWS SOMETHING



SHE DOESN'T.

YOU WERE JUST HESSING WITH HER AND SHE LOST IT.

SHE DOESN'T NEED ALL OUR FAMILY DRAMA.

I'M SURE SHE HAS HER OWN STUPID GOINGS ON.

I SAW THE LOOK IN HER EYE

SAB



I KNOW WHAT I SAW.

DID YOU TALK TO YOUR MOTHER ABOUT ALL THIS?

NO.

GOOD

NOT YET.

JUST.



JUST STOP TALKING TO HER.

LIKE, ALTOGETHER.

FOREVER



SHE'S MY MOM

I KNOW



AND I KNOW WHAT I SAW















I'M
BOMBSHELL.

I BLOW
STUFF UP

IT'S MY
THING.

IT'S
LITERALLY
WHAT I DO.

FOLLOW
ME

I'M NOT...
NO.

YOU'RE
MISSING MY
POINT.

TRY
NOT TO DO
SYMBOLISM.
IT'S NOT
FOR YOU.



I SAW
ONE OF HIS
VISIONS.

HE
SHOWS YOU
THE FUTURE.

I THOUGHT
HE JUST TOLD
YOU THE—

LIKE A
SNIPPET.

YOU
SAW THE
FUTURE.

ACCORDING
TO TONY STARK.
I SAW A
FUTURE.

THAT IS
INSANELY
COOL.



WHAT WAS
THE FUTURE LIKE?
WAS IT SO BRIGHT
YOU HAD TO WEAR
SHADES?



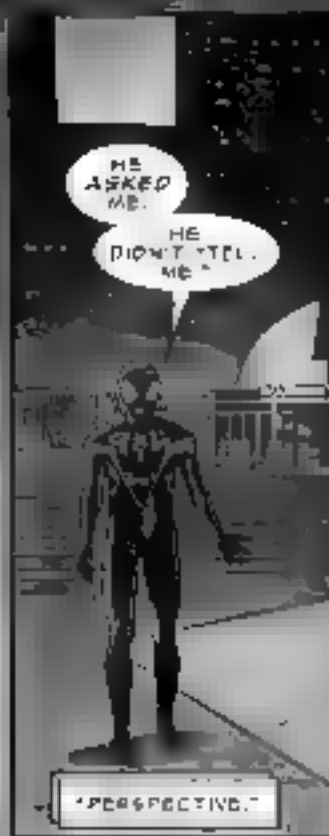
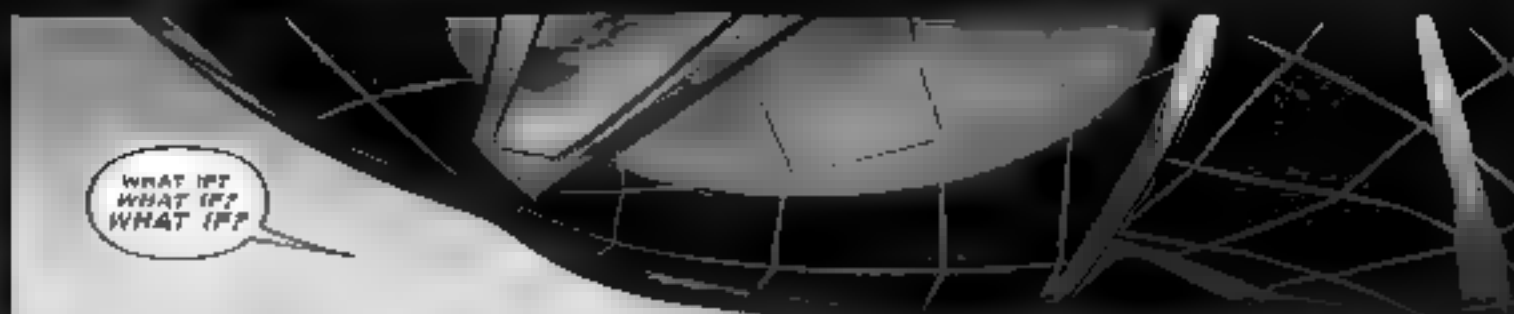
OR
MAYBE
NOT.

SOMETHING
REALLY BAD IS
GOING TO HAPPEN
LAWA.

I CAN
FEEL IT. I
CAN REALLY
FEEL IT

YOU KNOW
WHAT I WOULD
DO IF I WERE
YOU?





BROOKLYN VISIONS ACADEMY, BROOKLYN.

THAT'S
WHAT WE'RE
TALKING ABOUT
HERE.

WE'RE
TALKING ABOUT
AUTHOR'S
PERSPECTIVE
RIGHT?

THE AUTHOR
CAN ONLY GO
BY WHAT HE OR
SHE KNOWS TO
BE TRUE.

WHAT HE
OR SHE HAS
EXPERIENCED?
SURE.

BUT IS
THAT ALL?
NO.

THE AUTHOR CAN, AND
MUST, LITERALLY, TAKE IN
OTHER PEOPLE'S STORIES
AND EVEN THEIR ESSENCE AND
PROCESS IT THROUGH--
THROUGH WORDS...AND PUT
IT BACK OUT THERE FOR
THE ENTIRE WORLD.



IN FACT,
UNLESS THE
AUTHOR IS WRITING
AUTOBIOGRAPHICAL
STORIES, THEY
HAVE TO.

AND EVEN
AUTOBIOGRAPHICAL
STORIES ARE FILLED
WITH THE STORIES OF
THE PEOPLE AROUND
THE AUTHOR.



MOST
STORIES ARE
A SHARED
EXPERIENCE.

IN
FACT, THERE ARE
NUMEROUS EXAMPLES
OF DIFFERENT WRITERS
WRITING ABOUT THE SAME
EXPERIENCE AND WRITING
TWO COMPLETELY
DIFFERENT
ACCOUNTS.

AGAIN:
PERSPECTIVE.

THAT'S WHY
WHEN I HEAR
PEOPLE CRITICIZING
AN AUTHOR
FOR--



HULK!

GUHH!
AGH!





WHY
DON'T YOU
GO TO THE
BATHROOM AND
WIPE THE DROOL
OFF YOURSELF,
MISTER
MORALES.



NOW I AM
REALLY GOING
TO KILL GANKE.



NO. NO.

COME ON.

HE WAS TRYING TO
WAKE YOU UP AND
SAVE YOU FROM--

BZZZZ



SHIT, MY
PHONE.

OH MAN,
THIS IS IT.



HELLO?





